

ISRG Journal of Economics, Business & Management (ISRGJEBM)



ISRG PUBLISHERS

Abbreviated Key Title: Isrg J Econ Bus Manag

ISSN: 2584-0916 (Online)

Journal homepage: <https://isrgpublishers.com/isrgjebm/>

Volume – II Issue - II (March – April) 2024

Frequency: Bimonthly



The Intrinsic Logic of Art Management Policy Construction in the Process of Chinese-Style Modernization

LI JIXIAN

Department of Art, Shandong College of Tourism and Hospitality

| Received: 13.03.2024 | Accepted: 16.03.2024 | Published: 17.03.2024

*Corresponding author: LI JIXIAN

Department of Art, Shandong College of Tourism and Hospitality

Abstract

This study investigates the intrinsic logic underpinning art management policy construction amid the unique context of Chinese-style modernization. It explores how art's fundamental principles interact with disciplines like mathematics, philosophy, and technology, leading to innovative art forms and how these principles influence art's intrinsic meaning and the artistic process. The challenge of fostering high-quality art development involves balancing traditional cultural heritage with modernization's dynamic demands, aiming to satisfy individual aesthetic needs, affirm national cultural identity, and stimulate the art industry's growth. This necessitates a systematic approach to crafting art management policies that address the complex interplay between art, culture, and socio-economic development, aiming to enhance artistic innovation and the efficiency of the art industry's innovation chain. In the backdrop of a rapidly evolving policy environment, this research contributes to understanding art management policy in the context of Chinese-style modernization. It aims to clarify the intrinsic logic of these policies, explore the relationship between personal and national cultural identity, enhance the art industry's modernization level, and support national economic development through art. The study underscores the importance of integrating cultural policy, art management, and socio-economic development in the Chinese context, aiming to illuminate the paths through which art and policy can collectively contribute to a civilization that is uniquely Chinese and universally resonant.

Key Words: *Intrinsic Logic, Art Management, Chinese-style Modernization, Cultural Policy, Socio-Economic Development, National Cultural Identity, Artistic Innovation.*

Introduction

The intrinsic logic of art management explores the foundational principles that govern the creation, interpretation, and appreciation of art. It delves into the synthesis of art's fundamentals with other disciplines and the role of intrinsic

motivation in the artistic process. Intrinsic Art is defined as the synthesis of art's basics with other discipline such as mathematics, philosophy, and technologies, resulting in the creation of unique art forms such as Meta-Phorms, S-Bands, and

Protruded Sculptures (Epuré, 2016). Meanwhile, according to Panofsky et.all (1981) the concept of 'Kunstwollen' or Artistic Volition suggests that the intrinsic meaning of art is independent of historical context and must be understood through the formative principles that underlie the work's appearance. In other words, the intrinsic logic of art management encompasses the theoretical underpinnings of art creation, the autonomy of art's intrinsic meaning, and the impact of intrinsic motivation on the artistic process. It highlights the importance of understanding art through its foundational principles and the positive effects of intrinsic motivation on the creative experience and outcomes in art.

The development and high-quality growth of art in the context of Chinese-style modernization present a unique challenge (Jian-jun, 2006). This challenge involves balancing the traditional cultural heritage and the dynamic demands of modernization, encapsulating the need to satisfy individual aesthetic and artistic practice needs, affirm the reconstruction of individual and national cultural identity, awaken collective cultural memory, and stimulate the art industry's development. The complexity arises from the systematic construction of art management policies that must cater to these multifaceted requirements, optimizing the environment for artistic innovation and enhancing the efficiency of the art industry's innovation chain.

At the heart of this investigation is the nuanced understanding that the pursuit of high-quality art development underpins the broader objectives of Chinese-style modernization (Dan-dan, 2010). This pursuit necessitates a holistic reconsideration and structural reform of art supply mechanisms alongside a strategic push towards modernizing the cultural governance system and enhancing governance capacities. Such a transformative agenda calls for a methodical and systematic construction of art management policies tailored to address the complex interplay between art, culture, and socio-economic development. This paradigm shift extends beyond mere policy formulation to encompass a comprehensive transformation of art management practices, poised to meet the dynamic demands of a rapidly evolving cultural and economic landscape.

The backdrop against which this study unfolds is marked by a dynamic and increasingly complex policy environment. According to Lockett (1988) the evolution of China's cultural and art industry policy system, characterized by industry-specific management nuances and a hybrid organizational management framework, underscores the need for adaptive policy mechanisms that can navigate the challenges and opportunities presented by China's modernization efforts. The growing diversity and specificity of cultural industry policies reflect a strategic move towards articulating clear pathways for the realization of a socialist cultural powerhouse (Liang, & Wang, 2020)

This scholarly endeavor situates itself within a vibrant academic discourse that seeks to unpack the ontological and empirical dimensions of China's cultural industry policy system. Through a meticulous analysis of policy texts, empirical assessments of policy impacts, and strategic policy optimizations, this research aims to contribute significantly to the theoretical and practical understanding of art management policy in the context of Chinese-style modernization. By doing so, it aspires to illuminate the pathways through which art and policy can collectively contribute to the crafting of a modern civilization that is uniquely Chinese, yet universally resonant.

This study focuses on the intrinsic logic of art management policy construction in the process of Chinese-style modernization. The investigation offering a comprehensive analysis that intersects with cultural policy, art management, and socio-economic development within the Chinese context. The research objectives of this study are as follows:

1. To Clarify the Intrinsic Logic of Art Management Policy Construction This includes understanding how these policies can facilitate the high-quality development of art, reflecting the spirit of the times and addressing real-life concerns within the framework of Chinese-style modernization.
2. To Explore the Relationship Between Personal and National Cultural Identity Investigating how art management policies can support the expression of art subjects and the inheritance of Chinese traditional culture, thus reinforcing individual and collective cultural identities.
3. To Enhance the Modernization Level of the Art Industry This involves enriching the supply of public cultural services, optimizing the artistic innovation environment, and increasing the industrial chain's modernization to create both material and spiritual wealth.
4. To Support and Drive National Economic Development Through Art By understanding the interplay between art management policy construction and national cultural soft power enhancement, the research aims to identify how art can contribute to economic growth and social development in the modern Chinese context.
5. To define the Basic Framework of Art Management Policy Logic in the Process of Chinese-style Modernization

The Intrinsic Logic of Art Management Policy Construction

The high-quality development of art aims to satisfy the cultural needs of the people, namely, to fulfill the individual's aesthetic and artistic practice needs through the prosperous development of art endeavors and the art industry. In terms of specific implementation pathways, the satisfaction of individual aesthetic and artistic practice needs is achieved through the artistic experiences' individuals obtain from art production, art consumption, and the provision of public cultural services (An, & Youn, 2017).

Art serves as a medium of culture, providing individuals with a means to understand, express, and construct their sense of self (Räsänen, 1999). Simultaneously, art defines the "other" through artistic language and constructs corresponding collective cultural identities and social cultural identities (Ryaguzova, 2014). In the process of artistic participation, individuals continuously accumulate and deepen their understanding and cognition of the cultural elements represented by collective and social culture. Based on shared cultural memory, individuals consciously or unconsciously shape their sense of identity and form a specific cultural identity through the understanding and cognition of the "symbolic system" and "aesthetic ideas" embedded in art.

Halbwachs emphasizes that the essence of collective memory is a reconstruction of the past based on the present; individual memory acquires and constantly recollects within the collective and society (Gensburger, 2016). In the process of artistic experiences, the

shared cultural memory of the ethnic group enters into the individual's own experiences, allowing individuals to articulate and recreate the cultural memory of their ethnic group, thus constructing their own cultural identity. The implications of Halbwachs' theories are significant for contemporary studies in collective memory, as they open up avenues for exploring how social formations transform architecture and urban spaces (Bilsel, 2017).

For Chinese individuals, the traditional Chinese culture and aesthetic ideas embedded in art lie within the collective subconscious, difficult to perceive but objectively present. The presence of "Chinese aesthetic interest" or "Chinese artistic style" can awaken individuals' cultural consciousness, confirming and strengthening their cultural identity (Zhi-min, 2007). For example, when individuals appreciate Chinese landscape paintings, the blending of "real and imaginary" and the lively fusion of "qi" and "rhythm" can help them understand the aesthetic expression of "meaning beyond the scene" and "meaningful beyond the form." Consequently, their understanding of the philosophical pursuit of "harmony between man and nature" in traditional Chinese culture is reinforced, their identification deepened, and their integration enhanced. Through the affirmation of the national cultural community represented by artistic language, individuals achieve the goal of constructing their national cultural identity in artistic aesthetics and practices (Ning, 2009).

Marx discussed the concept of "artistic production" and argued that artistic production is governed by the universal laws of material production and possesses the attributes of general commodity production (Marx, & Engels, 1995). At the same time, in explaining the dialectical relationship between production and consumption, Marx emphasized that "artistic objects create a public that understands art and possesses aesthetic abilities, just as any other product does. Therefore, production not only produces objects for the subject, but also produces subjects for the objects."

Marx, K., & Engels, F. (1974) pointed out the dual nature of artistic activities as both material production activities and spiritual activities, providing a profound explanation of the interactive transformation between the subjects of artistic production and artistic consumption. Cultural economist Thorstein Veblen summarized the three major characteristics of cultural goods as creativity, attention to symbolic meaning generation and exchange, and potential intellectual property. Based on Marx's discussion of the interactive transformation between the subjects of artistic production and consumption, as well as Veblen's characterization of cultural goods, it can be seen that individuals, in the process of artistic experience, need to possess the skills and psychological processes that are similar to those of the artistic producers. They engage in self-consciousness narrative during the artistic experience, becoming participants and creators of artistic production through the process of "interpreting" artworks. At this point, the aesthetic expressions, emotional representations, and commodity values carried by artworks are affirmed through the artistic experience, assisting individuals in self-construction, personal narrative, achievement expression, interpersonal representation, cultural value manifestation, and social status display. Therefore, artistic experience satisfies the symbolic meaning at the psychological level for individuals (Fu, 2020).

Furthermore, with the accumulation of material wealth in society, significant improvements in people's living standards, and rapid development of internet technology, individuals' desires for

identity construction, expression of demands, and media socialization have become more prominent. Through their choices of consumption types, objects, and modes, individuals indicate their self-consciousness and social group affiliation. As Baudrillard elucidates in his discourse on consumer society, individuals, guided by the consumer system, pursue the symbolic meaning of consumer objects far beyond their functional needs. The consumer system is not built upon urgent demands for needs and enjoyment but rather on a certain symbol (object/sign) and a system of distinguishing codes (Baudrillard, Liu, & Quan, 2000).

The choice of artistic consumption and participation in public cultural activities by individuals is, to some extent, a self-expression of social consciousness, conveying individual aesthetic experiences and belonging to a particular group. Art itself possesses a symbolic system, and the choices of artistic consumption and modes of artistic experience become processes of self-discovery and self-construction of inward communication codes, while outwardly displaying the attributes of a particular group. Artistic consumption and artistic experience have, in a sense, evolved into vehicles for individual self-expression, symbols of individual social hierarchies, and channels for establishing social networks. In artistic experiences, individuals not only share aesthetic experiences with other participants but also affirm their personal identities and construct relationship patterns between the "self" and the "collective" within social interactions filled with emotions and values.

Explore the Relationship Between Personal and National Cultural Identity

Chinese-style modernization is a socialist modernization led by the Communist Party of China. It is a modernization that combines universal modern features with Chinese characteristics based on the national conditions. It represents the theoretical interpretation and practical development of China's unique form of world civilization. In the systematic promotion of Chinese-style modernization, art is given the mission of nurturing the soul, with a focus on inheriting excellent traditional culture, serving major national strategies, and creating artistic masterpieces that reflect the spirit of the times. It emphasizes the enhancement of artistic creation, the integration of the art industry, and the flourishing of art consumption (Wang-heng, 2007). In the new stage of development, achieving high-quality development of art requires not only deepening the structural reform of art supply-side, but also promoting the modernization of the cultural governance system and governance capacity. This necessitates the systematic construction of art management policies and a profound transformation of art management approaches. Currently, in macro-level art management practices, China's cultural and art industry policy system has demonstrated distinct characteristics of industry-specific management and a mixed organizational management framework (Huang, & He, 2022).

As the path to building a socialist cultural strong nation becomes clearer and the construction requirements become more specific, the number of cultural industry policies in China has gradually increased, with policy themes becoming more diverse and the policy structure highlighting hierarchical levels. According to Wei, & Yu, (2019) to conduct in-depth research on China's cultural industry policy system, experts and scholars have focused on the study of cultural industry policy and art management policy within the theoretical framework of policy ontology. In the research on

the cultural industry policy system, on the one hand, by reviewing policy texts from previous years and utilizing techniques such as text quantification and econometric analysis, the evolutionary characteristics of cultural industry policies have been summarized from the dimensions of time, subjects, and content. Empirical analysis has been conducted on policy effects, and corresponding policy optimization strategies have been proposed. On the other hand, systematic discussions have been conducted on the subjects and objects of cultural policies from the perspectives of cultural policy studies, cultural laws and regulations, and cultural industry economics. Since the art management system is nested within the management system of cultural affairs, cultural industries, and tourism, both in terms of vertical hierarchy (macro management, meso management, micro-management) and horizontal categorization (traditional opera and folk art, drama and film, music, dance, fine arts and calligraphy, art design), research on art management policies mostly takes place within the domain of cultural policies, leaving a basic gap in the study of art management policies as a policy ontology. However, in the development process of cultural affairs and cultural industries, "art" as the object of art management is the concrete content of the protection, inheritance, research, and utilization of various art forms within cultural heritage. It is the resource supply for public cultural services, a tourism attraction in the modern tourism system, and a vivid expression of "telling the Chinese story" in international exchanges. Based on this, it is necessary to aggregate the content of art management policy texts as a holistic research object, concretize the long-term goals of building a culturally strong nation, improving national quality, advancing social civilization, and enhancing national cultural soft power as policy construction guidelines, and engage in in-depth discussions on the theoretical sources and inherent logic of art management policy construction in the process of Chinese-style modernization.

Enhance the Modernization Level of the Art Industry

Individuals acquire cultural memory through artistic experiences. Memory is a fundamental factor in shaping personal identity, encompassing lived experiences, emotional cognition, value judgments, and group affiliation. Through various forms of expression such as patterns, texts, music, dance, sculpture, and theater, art transforms the core values and aesthetic frameworks passed down within a community into meaningful symbols, engaging in a process of collective encoding and establishing a symbolic system with ethnic significance. Through shared artistic language, shared knowledge systems, and shared collective memories, a community's artistic symbolic system is formed, serving as an organic component of its cultural form. In artistic experiences, individuals abstractly conceptualize and internalize the regular and characteristic artistic expressions into concepts, theories, and implications, forming their own memory framework. Within this framework, individuals include their understanding of the symbolic meaning and ethnic symbol cognition embodied in artworks, which deepens and strengthens through repeated artistic experiences.

Individuals establish collective memory in artistic experiences. Artists are deeply rooted in the cultural environment of their ethnic group, using elements of the ethnic artistic symbolic system to create artworks. Individuals, in their artistic experiences, deeply immerse themselves in the aesthetic representations and emotional expressions of artworks. The symbolic system of artworks exerts a penetrating influence on art participants, fostering rapid and extensive communication and assimilation between the artistic

subject and object. Through shared language, shared experiences, and emotional resonance within artistic experiences, participating individuals are united into a unified consciousness. The previously concealed values, spiritual meanings, and behavioral norms inherent in artistic expressions become cultural symbols that individuals can comprehend and encode through artistic experiences. This connection between individual identity and shared ethnic group concepts establishes a sense of social and cultural identity, continually repeated and reinforced through artistic activities. Individuals accumulate knowledge of ethnic artistic elements in their artistic experiences and can apply and recognize the symbolic meaning of ethnic art in artistic creation and appreciation, establishing a shared cultural memory. This, in turn, allows individuals to gain a sense of belonging to their ethnic group through artistic mediums, both in the present and across time.

Focusing on the goal of constructing a socialist cultural power in the process of Chinese-style modernization, and observing the evolution of art management policy guidelines, the construction of art management policies has formed a comprehensive framework that is interconnected, closely linked, and organically unified within the basic logic of subjectivity construction, objectivity construction, and practical construction. Subjectivity construction provides direction and assurance for objectivity construction, objectivity construction provides experience and evidence for practical construction, and practical construction provides pathways and foundations for subjectivity construction.

The flourishing art industry economy and the significant improvement in comprehensive benefits are the distinct objectives of the objectivity construction of art management policies. Since the introduction of the concept of "cultural market" in the 1988 "Notice on Strengthening Cultural Market Management Work," national macro-level policies have revolved around empowering the entire process of art "production-consumption." This is achieved through reshaping art market entities, promoting cultural institutional reform, deepening the integration of related industries, and constructing an international industrial cooperation system to deepen the supply-side reform of the art industry. It combines the creation of cultural and tourism consumption demonstration cities and clusters, the enhancement of individual artistic literacy among the population, and the construction of high-level art trade to unleash the potential of art consumption, thereby strengthening demand-side management and elevating the level of modernization in the art industry chain. This leads to the emergence of new driving forces for the development of the art market. Focusing on cultural institutional reform, systematic transformative policy tools have been adopted to carry out national institutional reform by establishing the Ministry of Culture and Tourism. This facilitates the systematic reform of the national cultural governance system and modernization of governance capabilities, empowering the flourishing development of the cultural and artistic industries. Emphasis is placed on fostering and growing art market entities. Art management policies employ incentive-based policy tools, guiding through fiscal, tax, and financial policies, integrating and restructuring large-scale cultural and tourism enterprises, deepening the reform of state-owned art troupes, vigorously supporting small and micro cultural enterprises, and standardizing the construction of cultural industry demonstration parks. These measures stimulate efficient art production through organizational transformation. Focusing on integrated development, command-type, incentive-based, and capacity-building policy tools deepen

the integration of resources, industries, scenes, and systems in related fields such as culture, tourism, science, and sports. This is done to enhance adaptability to changes in cultural and artistic demand by adjusting the supply structure. Emphasis is placed on telling the Chinese story. Through capacity-building policy tools, a national base for foreign cultural trade is established, the "Belt and Road" cultural development actions are carried out, and a new pattern of mutually beneficial international cooperation in the cultural industry is constructed. This cultivates new advantages for international cooperation in the national cultural industry. As a result, the macro-level art management policy group nurtures art market entities, promotes the thriving development of the art industry economy, and advances the creation of high-quality art in the new era, continuously providing high-quality art supply to meet the growing and personalized art consumption demands of the people. At the same time, by conducting cultural consumption pilot programs, it leads to new individual art demands and, based on the vision of a learning society, achieves the comprehensive development of individuals, the lifelong learning cultural vision of the entire populace, and the enhancement of individual art demands through elevated cultural and artistic literacy.

The art management policy group leads the standardized development of art and the art industry, continuously enriching and improving the practice of promoting high-quality Chinese-style modern art development. From the perspective of art supply channels, individual art demands are mainly met through art consumption and the supply of art content through public cultural services. Therefore, on the one hand, art management policies foster market entities, adjust the spatial layout of the industry, construct market regulation, and enhance the scale of the art industry. They optimize the structure of the art industry, promote the prosperity of the art industry economy, and strive to provide high-quality art content supply to meet the growing diversity of individual art consumption demands. On the other hand, a systematic public cultural service system is constructed to enable people from different social strata and cultural tastes to participate in public cultural life, enhance the social function of art education, promote holistic human development, deepen cultural community identification, and strengthen mainstream values. However, with the progress of technology, economic development, and deepening reforms in China, the development factors of the art industry have become more diverse, and the trend of high interconnection between multiple industries has intensified. New forms of cross-border integration, such as digital music, tourism performances, and intangible cultural heritage craftsmanship, have flourished. Art practices have made forward-looking explorations in interactive, immersive, digital, and sustainable development fields, leading and creating new trends in art consumption and new demands for public cultural services. At the same time, individual art demands have shown characteristics of massification, individualization, and diversification under the influence of various social factors. This, in turn, promotes the improvement of art industry, public cultural services, art content, and the quality of art works.

The cultural confidence of the Chinese nation is the confidence and belief in Chinese culture that has evolved over thousands of years, containing the worldview, world view, social view, moral view, and values of Chinese culture. Firm cultural confidence involves individuals' correct understanding of the development process of Chinese civilization, a profound comprehension of its ideological connotations, and the integration of value pursuits. It involves exploring the roots, adapting to the times, and carrying forward the

past to embrace the future, thereby clarifying individual national cultural identity, life pursuits, and action orientations. In the process of Chinese-style modernization, the construction of art management policies should strengthen cultural self-awareness, follow the path of cultural confidence, highlight the characteristics of Chinese civilization, and inherit the spirit of the Chinese nation.

Support and Drive National Economic Development Through Art on Chinese-style modernization

Focusing on the goal of constructing a socialist cultural power in the process of Chinese-style modernization, and observing the evolution of art management policy guidelines, the construction of art management policies has formed a comprehensive framework that is interconnected, closely linked, and organically unified within the basic logic of subjectivity construction, objectivity construction, and practical construction. Subjectivity construction provides direction and assurance for objectivity construction, objectivity construction provides experience and evidence for practical construction, and practical construction provides pathways and foundations for subjectivity construction.

Meeting people's cultural needs and strengthening people's spiritual strength is the fundamental purpose of the macro-subject construction of art management policy. As an important part of culture, art records the style of the times and leads the ethos of the times. The prosperity and development of art is not a means to realize Chinese modernization, but a construction goal and practical purpose. From the vertical dimension of time, since the reform and opening up, China's macro-policy texts on art management have focused on meeting people's cultural needs, adhering to the institutional goals of public welfare and economy, improving the government governance system, expanding the main body of the art market, supporting the economy of the art industry, promoting the integrated development of the art industry, adjusting the spatial layout of the art industry, enriching the content of public cultural services, promoting the supply balance of art products, accelerating the internationalization of the art industry, and strengthening the guarantee of industrial development, thus gradually creating a good ecology for the prosperity and development of China art. In addition, art is based on the individual's existing or past aesthetic experience and emotional experience, and has an important function of embodying values. The macro-construction of art management policy deeply integrates macro-planning, institutional goals and personal expectations, which enables individuals to deepen their national cultural identity in the rich supply of art industry development and art career prosperity, and links the satisfaction of cultural needs, self-development vision and institutional promotion of social development, fully understanding that self-vision is being put into practice by the national system, and strengthening the ownership of individual cultural identity.

Within the research framework of policy feedback theory, policies are not only outputs of the political system but also input factors in the policy process, and existing policies have certain effects on the policy process. The practical development of the art industry has an impact on art management policies, and existing art management policies can reshape the political process and the art industry, which will also influence future public policies on art management and the development of the art industry. It demonstrates a deep interactive relationship in the historical

construction of art management policy groups and the practice of art industry development. From the perspective of policy texts, during the emergence and interactive development of the art market, China has successively introduced a series of policies to promote and regulate the development of the art industry and art undertakings, forming a macro policy group of art management characterized by interrelatedness and simultaneous interactions. From the perspective of policy structure, based on the practical boundary of government roles and the mechanism of art policy at the central and local levels in different periods, art policies exhibit characteristics of thematic aggregation and hierarchical policy systems. From the perspective of policy instruments, along with the optimization and upgrading of the art industry structure and the progressive integration of art with related industries, under the guidance of macro policy goals in national planning stages, the use of policy instruments has gradually shifted from a single type to the interaction of multiple types to address specific development issues of the art industry in different policy contexts. From the perspective of policy-making actors, the high interconnection between elements within the art industry and between the art industry and related industries makes it difficult for a single government department to achieve the intended policy effects. It has gradually evolved from a single actor to a multi-center actor governance in the interaction among policy-making actors.

The high-quality development of the art industry relies on the modernization of the national cultural governance system and governance capabilities, manifested in the diverse collaboration of governance entities, the reform and innovation of governance models, and the systematic construction of governance content. From a historical perspective, art policies have guided the development of the art market, forming a pyramid-shaped policy cluster with "visionary planning - policy goals - implementation path" as the underlying logic. The governance entity has evolved from a singular governance to a multi-center governance. However, as new forms of art industry emerge, art industry elements are updated and iterated, and new art consumption scenes continue to emerge. This implies that the complexity of art management as an object is continuously intensifying, which compels the government entity in art management to undergo organizational transformation, adopt diverse collaborations, enrich management functions, and innovate management models.

In the systematic construction of government organizations, it is necessary to strengthen the horizontal coordination among government departments at various levels and establish a vertical communication mechanism between the central and local levels. Focusing on key issues such as improving the art industry system, optimizing structural layout, and fostering a development-friendly ecosystem, it is important to facilitate interdepartmental coordination mechanisms at the same level of government, build a network-style organization, conduct collaborative research and investigations, and jointly introduce relevant policies. The organizational structure should be professional, flat, and efficient, adapting to the complexity of the art industry's integrated development. From the perspective of central and local policies, local governments integrate their advantages in art resources, develop the regional industrial economy according to the overall planning and specific policy goals of the central government, avoid homogeneous competition between regions, promote diversified and differentiated art content supply, and jointly promote the coordinated development of regional industries. Therefore, in the construction of art management policies, it is necessary to not only

form a pyramid-shaped policy cluster around "policy themes" but also focus on "policy issues" to form a simultaneous interactive and systematic hierarchical policy cluster.

Art achieves cultural inheritance and reflects reality through content creation. The high-quality supply of artistic content inherits Chinese values, Chinese cultural spirit, and the aesthetic pursuit of the Chinese people. It reflects valuable historical experiences, achievements in the construction of the new era, and the real-life experiences of the people. The production of high-quality artistic content relies on the current interaction among three aspects: a favorable artistic creation ecosystem, the systematic construction of artistic theories, and the development of an art evaluation system.

Firstly, the policy cluster for art management should establish a clear creative orientation, innovate art creation mechanisms, create a high-quality art creation environment, and build an artistic creation ecosystem that advocates rootedness in the people, profound ideas, independent character, and diverse forms of art creation. Art creation is the core link in art production and the product of creators' social consciousness, possessing the dual attributes of spiritual activity and aesthetic ideological consciousness. A favorable art creation ecosystem helps creators clarify their creative direction, grasp the pulse of the times, and enhance artistic expression. Secondly, policy incentives should accelerate the construction process of the Chinese art discipline system, academic system, and discourse system, systematically constructing the Chinese art knowledge system. The construction of art disciplines, academic systems, and discourse systems is a specific practical path for constructing the Chinese art knowledge system. It involves the reconstruction and emphasis of the connotation of contemporary art knowledge in terms of Chinese characteristics, Chinese style, and Chinese ethos. It is also an artistic innovation expression of Chinese discourse in the process of Chinese-style modernization. Thirdly, it is necessary to deepen the construction of the art criticism system and art evaluation system in the new era through the systematic construction of policies. The high-quality development of Chinese-style modern art ultimately lies in the thriving development of the people's literature and art. By constructing an art criticism system and art evaluation system with people-centricity, ideological depth, and artistic qualities at its core, we can fully leverage high-level art criticism to clarify values, distinguish the refined from the vulgar, and exert a subtle influence. We should refine art evaluation criteria by field, category, and hierarchical levels, and use a high-level professional perspective to guide and promote high-level art creation.

Individual artistic consumption and artistic experience serve as vehicles for creating material wealth and satisfying spiritual needs. Cultivating artistic demand and unleashing consumption potential are the driving forces behind the development of modern cultural industries and the prosperity of the cultural economy. Releasing the potential of artistic demand focuses on enriching the supply of content, integrating communication channels, and creating consumption scenarios in the near term. In the long term, it encompasses enhancing individual artistic literacy, promoting comprehensive human development, and strengthening the spiritual power of the people. Releasing the potential of artistic demand, whether through the near-term path of "creating demand through high-quality supply" or the far-term path of "supply driven

by individual artistic demand," requires a two-way empowerment of enhancing individual artistic literacy.

The high-level construction of art disciplines, the normalization of popularizing art by professional institutions and troupes, the integration of school aesthetic education systems, the construction of a learning society, and the continuous improvement of public cultural services provide specific paths for enhancing individual artistic literacy. While the macro framework of policies has been largely established, policies related to cultivating artistic demand are scattered among education policies, cultural policies, and tourism policies. The institutional details still need further refinement, and specific paths for collaborative innovation and effective connection between artistic vocational education, higher education, and continuing education need to be explored.

Therefore, the construction and improvement of art policies in the process of Chinese-style modernization should be viewed from the perspective of assisting Chinese-style modernization and meeting the spiritual and cultural needs of the people. It is necessary to take a systemic approach to examine the panorama of art management policies and art education policies, and to analyze the relationship between policies for enhancing artistic literacy and cultivating artistic demand. This can be achieved by establishing multiple channels between education policies, cultural policies, and tourism policies to comprehensively integrate art education resources. On the other hand, it is important to continue strengthening policy research, improving policy construction models, and addressing various aspects such as policy issue formulation, development policy justification, policy outcome prediction, policy communication analysis, policy performance evaluation, and policy optimization and adjustment. This will facilitate the ongoing development of high-level talent in art and art management, diversify the forms of art popularization across different categories, deepen the reform of art education and teaching, emphasize the role of art education in promoting the construction of a learning society, and improve the modernized public cultural service system.

The Basic Framework of Art Management Policy Logic in the Process of Chinese-style Modernization

In the process of realizing the historical stage of Chinese-style modernization, the basic logical framework of art management policies revolves around supply-side reforms, demand-side management, and the cultivation of advantages through international cooperation and competition (Li, 2009). The main objective is to achieve a more enriched spiritual world, a more joyful state of mind and body, and a more wholesome personality at the individual level. At the national level, the aim is to strengthen the spiritual power of the people, ensure common prosperity, and fulfill the aspirations for a better life. At the historical level, the goal is to achieve innovative development in the form of the Chinese civilization within the context of global civilization, the great rejuvenation of the Chinese nation, and the construction of a community with a shared future for all of humanity.

In individual artistic practice, individuals deepen their "self-awareness" and construct a relationship model between the "self" and the collective. Through works that embody Chinese aesthetic interests and artistic styles, individuals affirm their cultural

identity, acquire cultural memory, and establish collective memory. This process deepens shared values, grasps shared spiritual connotations, and clarifies shared behavioral norms, thereby promoting the construction of individual national cultural identity. Therefore, based on the vision of building a modern civilization for the Chinese nation, the content of artistic supply should reflect the spirit of the new era and the real lives of the people. It should inherit, protect, research, promote, and utilize excellent Chinese art, achieve creative transformation and innovative development of traditional Chinese art, create a favorable ecosystem for artistic creation, and foster outstanding works rooted in the people, profound in thought, and independent in character.

The emergence of outstanding artistic works is inseparable from the thriving development of the art industry and artistic endeavors. On the supply side, art management policies stimulate the vitality of market entities, promote the optimization and upgrading of the art industry structure, deepen the integration of the art industry with related industries, optimize the spatial layout of the art industry, enrich the supply of public cultural content, create a conducive environment for artistic prosperity, and consolidate resource element guarantees. On the demand side, they improve the art consumption environment, create art consumption scenarios, facilitate the dissemination of artistic works, and strengthen universal aesthetic education and cultural art popularization. In international cooperation and competition, art management policies respond to the historical trend of human progress and development, tell the story of China in the form of Chinese-style modern civilization, build an art industry cooperation system, deliver high-quality artistic works that embody China's unique worldview, values, historical perspective, civilization perspective, democratic perspective, ecological perspective, and great practices, and respond to the concerns and expectations of human society.

Conclusion

The exploration of the intrinsic logic of art management policy within the framework of Chinese-style modernization provides profound insights into the multifaceted relationship between art, culture, and socio-economic development. This study has illuminated the critical role that art management policies play in navigating the complexities of modernization, balancing the preservation of cultural heritage with the imperatives of contemporary development. Through a meticulous investigation, it has been established that the high-quality development of art is not only a cultural endeavor but also a strategic component of national development, deeply intertwined with the broader objectives of Chinese-style modernization.

The research has clarified the intrinsic logic behind art management policy construction, demonstrating how these policies facilitate art's high-quality development while reflecting and addressing the spirit of the times. It has underscored the importance of understanding art through its foundational principles and highlighted the positive effects of intrinsic motivation on the creative process and outcomes. Additionally, the study has contributed to the theoretical and practical understanding of art management policy, proposing a methodical and systematic approach to policy construction that addresses the dynamic interplay between art, culture, and socio-economic factors.

Moreover, the findings emphasize the necessity of enhancing the modernization level of the art industry, enriching the supply of public cultural services, optimizing the environment for artistic innovation, and creating both material and spiritual wealth. The construction of art management policies is shown to be crucial in supporting and driving national economic development, reinforcing the significant enhancement of national cultural soft power, and contributing to the crafting of a modern civilization that is uniquely Chinese yet universally resonant.

In conclusion, this study underscores the pivotal role of art management policies in the process of Chinese-style modernization, advocating for a strategic, integrated approach that leverages art's potential to fulfill the cultural needs of the people, affirm national cultural identity, and contribute to socio-economic development. The intrinsic logic of art management policy construction emerges as a foundational pillar for navigating the challenges and seizing the opportunities presented by modernization, paving the way for a future where art and policy synergistically contribute to the realization of a culturally rich, economically vibrant, and socially cohesive modern Chinese civilization.

References

- An, D., & Youn, N. (2017). The inspirational power of arts on creativity. *Journal of Business Research*, 85, 467-475. <https://doi.org/10.1016/J.JBUSRES.2017.10.025>.
- Bilsel, C. (2017). Architecture and the Social Frameworks of Memory: A Postscript to Maurice Halbwachs' "Collective Memory"., 5, 01-09. <https://doi.org/10.15320/ICONARP.2017.14>.
- Baudrillard, J., Liu, C., & Quan, Z. (Translation). (2000). *The Consumer Society*. Nanjing: Nanjing University Press.
- Dan-dan, L. (2010). The Change of the Development of Chinese Arts under the Background of Modern Art Trend. *Journal of Guizhou University*.
- Epuré, S. (2016). Intrinsic Art: A Cultural Capsule. *Leonardo*, 49, 406-411. https://doi.org/10.1162/LEON_a_01076.
- Fu, C. (2020). The Intrinsic Logic of Integration Between Culture and Tourism. *Journal of Wuhan University (Philosophy & Social Sciences)*, 73(02), 89-100.
- Gensburger, S. (2016). Halbwachs' studies in collective memory: A founding text for contemporary 'memory studies'?. *Journal of Classical Sociology*, 16, 396 - 413. <https://doi.org/10.1177/1468795X16656268>.
- Huang, Y., & He, D. (2022). Evolution of Chinese Cultural Industry Policies and Optimization Strategies in the 14th Five-Year Plan Period. *Nanjing Social Sciences*, (01), 164-172
- Jian-jun, R. (2006). Chinese Way:A Realistic Cultural Strategy Of Chinese Modern Art. *Journal of Huazhong Normal University*.
- Liang, S., & Wang, Q. (2020). Cultural and Creative Industries and Urban (Re)Development in China. *Journal of Planning Literature*, 35, 54 - 70. <https://doi.org/10.1177/0885412219898290>.
- Li, Z. (2009). The Chinese Aesthetic Tradition. . <https://doi.org/10.1515/9780824837624>.
- Lockett, M. (1988). Culture and the Problems of Chinese Management. *Organization Studies*, 9, 475 - 496. <https://doi.org/10.1177/017084068800900402>.
- Marx, K., & Engels, F. (1995). *Selected Works of Marx and Engels Volume 2*. People's Publishing House,
- Marx, K., & Engels, F. (1974). *Selected Works of Marx and Engels Volume 2*. People's Publishing House.
- Ning, W. (2009). Discussion on the Sense of Chinese Style from Chinese Traditional Aesthetic Standards. *Packaging Engineering*.
- Panofsky, E., Northcott, K., & Snyder, J. (1981). The Concept of Artistic Volition. *Critical Inquiry*, 8, 17 - 33. <https://doi.org/10.1086/448138>.
- Räsänen, M. (1999). Building Bridges: Experiential Art Understanding. *International Journal of Art and Design Education*, 18, 195-205. <https://doi.org/10.1111/1468-5949.00174>.
- Ryaguzova, E. (2014). Art as an Experience of Cognition of the Other and Self-Cognition. *Journal of Studies in Social Sciences*, 9.
- Wang-heng, C. (2007). On Chinese People's Aesthetic Tradition. *Journal of Hengyang Normal University*.
- Wei, Z., & Yu, S. (2019). Evolution Characteristics and Intrinsic Logic of Cultural Industry Policies in China: A Quantitative Study Based on Policy Texts. *Fujian Forum (Humanities and Social Sciences Edition)*, (08), 40-47.
- Zhi-min, W. (2007). Analysis of the aesthetic tendency of traditional Chinese paintings of scholars. *Journal of Xuchang University*.